

# Grafrica

New Directions For Positive People

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Innocent angels  
Broken dreams  
They no longer fly  
Someone clipped their wings  
What's wrong with our world today  
Children being killed  
Their not even aware what's going on  
Its done against their will  
Innocent angels  
Broken dreams  
They no longer fly  
Someone clipped their wings  
Young black children  
Coming early to meet their maker  
Someone robbed their spirits  
And sent their bodies to an undertaker  
Innocent angels  
Broken dreams  
They no longer fly  
Someone clipped their wings  
Even tho we wear green ribbons  
We can't bring back the dead  
Its the living killer or killers we wonder about  
What's going on inside their heads  
Innocent angels  
Broken dreams  
They no longer fly  
Someone clipped their wings  
"Mama, can I go out and play?"  
"No, my child, please stay in another day."

William Williams  
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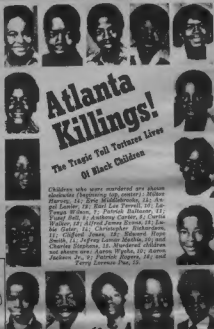
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## Atlanta Killings!

The Tragic Toll Tortures Lives  
Of Black Children

Children who were murdered are shown clockwise (beginning top, center): Milton Harvey, 14; Eric McMillan, 11; David Lanier, 18; Earl Lee Terrell, 10; LaToya Wilson, 7; Patrick Dinkins, 11; James Smith, 11; Anthony Carter, 9; Curtis Walker, 12; Alfred James Evans, 14; LaToya Gater, 14; Christopher Richardson, 11; Clifford Jones, 12; Edward Hope Smith, 11; Jeffrey Lamar Mathis, 10; and Charles Stephens, 11. Murdered children not shown are: Aaron Wyles, 10; Aaron Jackson, Jr., 9; Patrick Rogers, 14; and Terry Lawrence Poe, 11.

## "ON THE COVER"

This week's cover is a painting entitled "Growth" by artist Ron Gorteligh, who resides in New Jersey. Part one of a feature length profile of Mr. Gorteligh appears in this issue. Photo: Courtesy New Jersey Historical Society.

# Grafica

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# Rex Goreleigh: Elder Statesman of Black Art

By Deborah L. Stapleton

The day was unusually warm and sunny when I arrived in Twin Rivers, New Jersey, the home of Rex Goreleigh. I had met him on several occasions, but this time was very special. The door opened, and there he stood: slight of frame, this 79 year old man whose appearance epitomizes what each Black child associates as his or her grandfather. His hair, a scattering of salt and pepper mixed gray, but all there, and today parted gently on one side. His eyes, a glossy reflection of the many years of hard work and study which has led him to this point; he is recognized as the elder statesman of Black artists. His hands clenched a cane while he slowly moved about the small studio apartment adorned with his paintings of every size and description. Inevitably, as we started our conversation, he took a seat in a large comfortable chair and proceeded to stuff tobacco into one of a number of apparently well used pipes. With the seems beginning to fill the air, Mr. Goreleigh proceeded to tell me about his life, his experiences and his travels. I decided, as the writer of this particular interview, to use the narrative form. I wanted the reader to experience some of the warmth, depth and gentleness of this man, Mr. Rex Goreleigh.

"I think as far as the art interest is concerned, this was sort of a talent I had as a child. I was always drawing pictures in school and outside of school. Although at that time I had no idea of becoming an artist. I wanted to be a doctor. My mother was living and, my sister and I stayed with my grandmother while she worked; she would visit us on her days off. When she passed at the age of 33, all my dreams and hopes of becoming a doctor vanished. I had no idea of how I was going to make it, we had so little money.

I graduated from my hometown (Perflyn, Pennsylvania) high school when I was 16, and found myself working so that I could get some money together to go to Howard University in Washington, D.C. At that time,

the University had what was called the Academy, and high school students attended classes on the campus with the University students. The year I entered, Howard was changing over and eliminating the high school, and the students were being transferred to Dunbar High School. I was about 16 or 17 then. Of course, I had to have a job after my classes. This was quite a task. I think I stayed at Howard for only two years. When I couldn't see how I was going to continue my studies, I began to drive even more.

I left Washington and returned to my hometown for awhile before moving to New York. When I moved to New York, I would say that was the beginning of my career as an artist. I enrolled in night school at DeWitt Clinton High School so that I could work during the day. In spite of the obstacles that faced me, I continued to draw and to study.

The first exhibit of Black artists in New York was held at the International House on Riverside Drive, and all of the well known Black artists, who were just beginning to be heard from, were a part of that exhibit. I remember the works of Melvin Gray Johnson, an artist from North Carolina. I became fascinated by his work. He had painted Blacks in the south, and I decided to develop my work along those same lines. (Black artists, during this time, placed more emphasis on doing Black art than is the case today.) I was considered a youngster in the arts at the time of this exhibit. I did associate with the Black artists to some extent; however, I didn't really call myself an artist because of my working conditions.

I finally quit that job and became a waiter for a rich man in the Village. I changed my school schedule and went to a private teacher, Xavier J. Barile, an Italian artist. Under his guidance, I did a self-portrait, a picture of a girl and some nude studies. An exhibition came along which was well known in New York called the

Society of Independent Artists. Everyone who was a potential artist could exhibit. Barile encouraged me to exhibit my works. The exhibit was hung alphabetically. Prior to this show, some of the major New York shows had included Black artists. The Society of Independent Artists was the first major exhibition to include the Black

artists. I felt so good because my work was next to a painting by George Gershwin. I remember the New York Times art critic had reviewed the show and somehow had a very long half column in the Sunday edition. The critic mentioned that the show could not be considered a show of talented artists but a show of

potential artists. In the last column, he stated, "I have a check, a faint check behind the name of Rex Goreleigh who painted the picture titled Uniform on Parade." This painting was the portrait of the page boy at the hotel where I worked. When we got our new uniforms, he was

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# Community News

By Ms. Ernestine Davis

Please take a precious moment to pray for the major female victims of Atlanta, Ga. and the lost Children of Newards and East Orange, New Jersey in hopes that their memories will live on to find peace and their family and community find solace. Amen...

The Black Women United, Inc. 76 Warner Avenue, Jersey City, N.J. was founded by Constance Woodruff and Mae Massie Eberhardt. The purpose of this organization shall be to promote the cause of Black Women in New Jersey, to develop their community and political roles of leadership and participation in all areas and to increase their awareness of these responsibilities. To establish a network of communication between Black women and their with other ethnic groups with the same goals and objectives toward improving the Status of Women. To encourage political participation, especially in the election of more Black women in municipal, county, state and national governmental positions. General memberships are open to women who believe in the philosophy of the organization and who are 18 yrs. of age or older. Affiliate memberships are available for young women between the ages of 14 and 18 years old. Join today! Be a Woman of Power and protect for human rights - Equal Opportunity.

THE ZONTA CLUB OF NEWARK will have their annual fund raiser and fashion show. The benefit Scholar ships for Newark's female students other worthy causes for women in Essex County. Sat. April 25, 1981 at 12 Noon at Seton Hall University, Colleen Dining Room. So. Orange, New Jersey. Please contact Ms. Solja Doran, 121 Forest Hill Road, West Orange, New Jersey 07052.

A special conference for New Jersey non-profit agencies, sponsored by Accountants for the Public Interest and N.J. Public Interest Research Group, was held on March 11 at Rutgers Law School Raymond Hall in Newark. The four-hour conference included panel discussions and workshops on non-profit agency reporting to public authorities and grant sources, varying standards of accountability and compliance problems and their impact on program development. There were also opportunities for participants to raise questions with public agency rules and regulations.

Report by Thomas J. Dwyer

One of the most precious treasures American citizens share is the ability to shape the future course of our nation. . . first, by voting for the candidate of their choice and second, by communicating their views of those elected government representatives.

Last year thousands of thousands of citizens exercised their freedom to petition government. In one state, these citizens persuaded Congress to defeat a so-called "lobbying reform" bill, which would have made it more difficult for citizens across the country to learn what was happening in Washington and what they could do to effect it.

Although Congress bowed to its constituents and scuttled a bad bill, the Internal Revenue Service, which has no constituency of citizens to which it must answer, is trying to force regulation where Congress was unable to accomplish by law. The IRS is attempting to issue a rule that could have a chilling effect on the ability of citizens to communicate freely with Congress.

At the end of the last year, the IRS quickly published in the Federal Register a series of complicated new rules which would ban tax deductions for any "grass roots" lobbying activity. These rules would directly affect the tax exempt status of trade associations, professional societies and chambers of commerce, groups which communicate with their membership—keeping them informed of what is happening in Washington and advising them what individuals can do to affect it.

Under existing tax rules, deductions for dues or other donations paid to organizations can be disallowed partially if the organization engages in "substantial" political activities. However, the new rules would prohibit taking tax deductions if the organization spent any time, no matter how limited, on legislative or political activities.

Furthermore, the definition of "grass roots" lobbying in the IRS' new rules is vague and full of ambiguities. Since the proposed regulations concern the ability of citizens to communicate with their legislators, confusing language can only intensify the burden imposed by the IRS' lobbying rules.

A second issue in which IRS rulemaking spells trouble is in recordkeeping requirements. Under the IRS rule, tax-exempt organizations also would be forced to prepare voluminous records on all communications

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## An Interview With Author David Bradley

"It wasn't supposed to occur in black people that there could have been anything interesting happening to their ancestors," says David Bradley of his new novel of historical reconstruction, *THE CHANEYSVILLE INCIDENT* (Bantam & Row, \$12.95, April 8, 1981). Bradley, author of the critically acclaimed *South Street*, codis. Alex Haley, (whose *Roots*, he explains modestly, he never had time to read since it wasn't germane to his own research) with mounting popular interest in black history.

"The Chaneysville incident" refers to a story Bradley heard when he was growing up in Bedford, Pennsylvania, a small town just north of the Mason-Dixon line. It concerned thirteen slaves who, having escaped to the north via the Underground Railroad, learned they were about to be recaptured. "Rather than be taken, they asked to be killed," explains Bradley. "As the locals put it, someone obliged."

### Understanding the Big Lies

It was while attending school in London in 1972 and 1973 that Bradley set off on a reading spree of electric proportions. "I read everything from Jung to *The Autobiography of Malcolm X*," he remembers. "I was born in 1950, so I grew up in the civil rights era. I needed to find out about things that had gone on in my childhood that I didn't comprehend. I was black. I was supposed to know what the slaves were running from, but I discovered I didn't. The period of reading enabled me to make connections," says Bradley. "I began to understand about the big lies: the lie about freedom in the North, the lie about Lincoln the Emancipator, the lie about the Mason-Dixon line, the lie about black culture, and the lie about slavery itself."

After leaving England, Bradley decided to present this larger vision of slavery and its aftereffects through a historical reconstruction of the Chaneysville incident in novel

form. "I wanted to use material that had been glossed over, material that had been misfed for descriptions of the horror of slavery without bringing along any understanding of how the system came about. Through historical reconstruction, I could show the past demands of the lies which have been etched into the study of that period."

Back in the states, Bradley's mother, in the course of her research as towns historian, learned that the story, like many legends, was true: there were indeed thirteen graves in the nearby hills about four miles from Chaneysville. "The story now had the power of myth and the force of fact," says Bradley, who plunged back into a period of intense reading and research following his mother's discovery.

"I am now an expert on 19th Century American history," acknowledges Bradley with a grin, "having discovered such essential as the fact that Chaneysville Indians owned slaves, that mistaking who freed slaves were often asked by Northerners to contribute to post a bond assuring the manumitted blacks would not be a drain on their towns; and the matrilinear law, which held that the child of a white man and a black woman was legally black and therefore a slave, but the child of a black man and a white woman was legally white and therefore free."

### The Larger Picture

"Slavery was not just a matter of taking a bunch of people and making them work," continues Bradley. "It was a philosophical concept. Instead of having power based on class, it was power based on race, which meant that blacks were subject to the orders of any white, even if he didn't own them. You can see how that assumption moved into the fabric of society."

"The story of C.K. Washington, runaway slave turned bootlegger and underground railroad conductor, and his descendants, boot legger-turned-preacher Moses Washington and his history professor son John, is not real," says Bradley. "But THE CHANEYSVILLE INCIDENT is true in the way all good stories are true: it has intrinsic meaning."

# THE Chaneysville Incident

A NOVEL

By Paula B. Washington

The legends say something happened in Chaneysville. "The Chaneysville Incident" is the powerful story of a man's obsession with discovering what that something was, what it had to do with the deaths of his slave great-grandfather and his moonshine father, and what it has to do with him.

A black historian with a penchant for facts and figures, John Washington is a man who prides himself on his objectivity and ability to catalog events in a dispassionate manner. Diaries, documents, dusty diaries, notecards and files are the tools of his trade and he applies them with considerable skill and detachment. The one immediate jarring note, in his otherwise rational existence, is his relationship with Judith, a white physician. They have, however, managed to reconcile themselves to the uncertainties of mistrust that threaten the stability of their alliance. It is a pre-dawn, telephone call that urges him to change their lives irrevocably.

John is awakened by a summons to attend the bedside of a dying man. That man is Old Jack Crawley, and that sum-

mons leads John back to his hometown, the source of much of his inner anguish. Anguish that stems from a cache of memories he has tried, through suppression, to escape. "...How strange home is: a place to which you belong and which belongs to you even if you do not particularly like it or want it, a place you cannot escape, no matter how far you go or how foolishly you run."

Old Jack and John's father, Moses Washington, had been close cronies throughout their lives. Immediately following Moses' death, Jack made one of his rare breaks down the mountain into town. In typically brusque fashion, he had come around to collect John, who was then nine years old. "Honey told me," he said. "Told me to come for this here boy. Ain't I come?" Jack proceeded to assume the duties of surrogate father with a vengeance, teaching the boy the art and rudiments of rural living. "There's four things a man needs," he said. He needs air; he needs land; he needs water; he needs sun. Ain't nothing else he needs, or could need, or want, or, anyway,

oughts want, that don't come from these four."

More importantly, Jack was a self-styled griot who told stories, tales both legendary and real. His musings kept John enthralled by the hour. "...His parables was a bizarre mishmash of apocryph and just witicism and wisecrack." Jack's stories were not merely entertaining yarns. Often he dropped the facade of joviality and his stories then assumed historical import. Displaying a philosophical maturity, sensitivity and perception, Jack introduces the youngster to his father (When Moses was alive, John had a child's one-dimensional concept of his father-and was frightened of the man and his eccentricities). Through Jack's reminiscences, Jack is also introduced to the legends and history of the small village. "...A one-horse town on the road to no place", and it's inhabitants. As a boy, these stories fired John's imagination and sparked an initial interest in history.

As an adult he felt compelled to unravel the riddles surrounding the deaths of his father and great-grandfather. "The Chaneysville Incident", in particular, presents a formidable challenge to his accuracy as an historian.

The "Incident" assumes personal significance when it is learned that Moses Washington was also intrigued by the event and part of the legacy he left his son was the task of deciphering the clues that would reveal the actual account of Chaneysville. The legend, itself, described the flight of a dozen escaped slaves traveling north on the Underground Railroad. That was it just north of the Mason-Dixon Line where it was rumored they began to be shot rather than return to enslavement. The legend, and the deaths of John's father and

great-grandfather are somehow mysteriously intertwined.

In returning home to tend the dying Jack, John has returned to the unraveled mysteries of the past that have plagued him throughout the years. Who was this man, his father, Moses Washington? Where did he come from, this loner who made moonshine, had battle with local lawmen, excluded himself from society and yet became one of the wealthiest and most powerful men in the community? What was the manner of his death? Was he indeed suicide, or was it, as some claimed, murder? John is further intrigued by his great-grandfather, a runaway slave and Underground Railroad conductor, the enigmatic C.K. Washington.

Professor Washington finds himself unable to go on with his life until he can discover the answers to these, and other, tantalizing secrets.

Author David Bradley is a powerful writer with more than considerable control of his craft. The narrative moves quickly and strongly, with the force of a speeding train. The book is imbued with tension and suspense that make for an unforgettable reading experience. Bradley's portrayal of the town's people, family networks, landscapes and memories makes poignant and evocative reading.

A minor drawback, that proves to be unimportant, is the narrator's frequent digressions into historical minutiae, which tends to become a bit tedious. On the other hand, the author's grasp and interpretation of historical data lend credence and authenticity to the novel. Bradley's ten years of research have added confidence in his subject to his writing, and the result is a remarkable novel.

## Sinew, Bead and Quill: The Making of Design"

Moccasins, hair ornaments, leggings, belts, cradles and a variety of containers may be seen at the Newark Museum in "Sinew, Bead and Quill: The Making of Design." This display, opening March 26, is a new addition to the permanent exhibit "Indians of North America."

The techniques used in applying quills and beads to leather are illustrated in "Sinew, Bead and Quill." In addition, characteristics of design used by the Plains and Great Lakes Indians are examined along with techniques of construction. Whether natural or man-made materials were used, the native artists displayed great skill in enhancing the basic form of highly functional objects.

The exhibit explores the relationship between bead and quillwork. The use of porcupine quills for decorative purposes is unique to North America. As trade beads became available, this new decorative medium superseded quills. Beaded designs have been enhanced with ribbons, deer hair or tin cones.

The Newark Museum, located at 49 Washington Street in downtown Newark, is open every day from 10:00 to 5:00 p.m. Admission is free. "Sinew, Bead and Quill: The Making of Design" will be on view indefinitely.



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# Africa's Glorious Heroes; Bigger Than Life

**Introduction:  
Alkebu-Lan (Africa)  
"Mother of Mankind"**

**By: Idressa Aulaisa Bayo A.Q.J**



I don't think that there is anyone, young or old, who hasn't at some point in time wished or imagined that he or she could instantly transform themselves into one of the famous but fictional "Super Heroes", escaping from the "trem drums" and boredom of everyday life. I mean, isn't it refreshing and exciting to think of yourself as superhero or wonderwoman, flying through the air, possessing powers that Reagan would envy, while saving humanity from the evils of "sinister" characters whose sole purpose is to lens you up long enough to allow them the opportunity to commit heinous acts with the universe. As a child and now adult, I have always been fascinated by the way these super heroes have been portrayed. They come from other worlds and civilizations that always appear to be much more advanced than the one in which we live. One begins to feel that perhaps it's a lot better to live there than to live here. Unfortunately, this can, and has been, very dangerous (in terms of thought) for certain ethnic groups which are attempting to recapture that legacy which was systematically destroyed. The danger persists still when we and our children start to relate more to the fictional super heroes than our own, real "Bigger than life" heroes, who were the originators of so much of what exists in the world today. There are some within our own, culture (African-American) that feel it is no longer chic or relevant to discuss and labor over the accomplishments achieved by the people of "Eden", although this would make much differently, and for this reason has penned the upcoming series, "Africa's Glorious Heroes; Bigger Than Life."

Not unlike the fictional characters of American comic strips, the heroes of Africa, although far from being fictional, came from a land that was so advanced in culture that if only one quarter of what they did was practiced today, the world would be a nice place to

live. Alkebu-Lan (Africa) as it was originally called, the second largest continent in the world, the richest continent, the home of the oldest and most advanced civilizations in the world was also the birth place of some of the most harmonious, peace loving and courageous people of the Nile Valley (a people of whom we are direct descendants) that illustrate the mysteriously beautiful relationship they enjoyed with the universe. The lives and achievements of many of these people will be outlined in this series.

The dignity and intellect of our ancestors is important for us to understand, especially those of us who seek to imitate the ways of Europeans who could be considered no more than our "Younger brother". Yet, constantly we, and others unlike them, are told that we are inferior. I'm quite sure that had our ancestors of old heard such nonsense from this new kid on the block, they would probably smother back their legacy to the western world. Perhaps this sounds vain, and in any other context it probably could be construed as such. But when we really stop and think for a moment about what our ancestors accomplished, both collectively and individually, it almost seems chills up one's spine to realize that such a people could be so in tune with life that many of their accomplishments approached perfection.

To talk about the people of Alkebu-Lan (Africa) is to speak of a people who made their pilgrimage to a place in Arabia known as Babel, long before the tower and the rest of the world knew that this remote valley would be later named "Mecca", which would become the power spot for all Muslims in the world.

In Dahomey, the people of the Dogon tribe have been worshipping for centuries, a site that is so until about 500 years ago was unknown to the European world. They refer to it as the "dog star of sin" and their

merely on faith, but on their knowledge of the star's location, its orbit, speed of revolution, weight, size and density. The thing that continuously puzzles the American and European scientist is their ability to discover the means by which the Dogon came by this incredible knowledge. This is only a small example representing the accomplishments of our ancestors. More than anything else, it demonstrates the intuitive nature with which our people were blessed. An intuitive nature that in many ways takes its roots in the land itself. By this I mean that Africa, as it is now referred to, falls within the so-called feminine aspect of the universe. To discover the "spirit" of the land (Africa) is to speak to the ever present feminine energy which is rooted in the culture of the people and spreads out across different shores, affecting other cultures.

In Alkebu-Lan, the mother and nourisher, the women were the dominant sex in many instances. According to Chéikh Diop, "Matriarchy is not an absolute and cynical triumph of woman over man; it is a harmonious dualism, an association accepted by both sexes, the better to build a secondary society where each and everyone could fully develop by following the activity best suited to his physiological nature. A matriarchal regime, far from being imposed on man by circumstances independent of his will, is accepted and defended by him" (The Cultural Unity of Black Africa). During most glorious moments, the societies as a rule were matriarchal, meaning that the blood line of the family followed through the mother instead of the father. This proved to be very significant, for it meant that the women in African society could be as equal to men as they wished. The men were secure enough to allow women to voice according to their talent, wisdom, racial lineage and desire. Many African women became heads of state and we will examine these instances in

worship of the star is based, not this series of articles.

There is much in African culture that relates to the feminine or intuitive nature. For when we begin to discuss the great wonders of Alkebu-Lan, such as the pyramids and sphinx of giza, we are viewing the divine expression of the intuitive spirit. A spirit which creatively deals with the "un-matched world, and the unconscious mind, which holds

the treasures of the unknown.

Our children desperately need heroes, heroes with which they can truly identify and emulate, instead of Hollywood masters such as Luke Skywalker and James Earl Ray (jazz artist) has always maintained that we, as a people, have been "out there" traveling the "spaceways". You think we can start relating to ourselves as "Astro-Americans", huh?

## The Moral and Social Aftermath of the Vietnam War

New Brunswick - "The Moral and Social Aftermath of the Vietnam War" will be the topic of the second in a series of live play readings and public forums entitled DIALOGUES AT THE GEORGE STREET PLAYHOUSE, co-sponsored by GSP and the New Jersey Committee for the Humanities.

The program will take place at the George Street Playhouse, 414 George Street in New Brunswick, on Monday evening, March 30 at 7:30 p.m.

The forum will feature actors reading a drama entitled STROKE HEAVEN ON THE FACE, by (unlabeled) black playwright Richard Wesley, about a Vietnam veteran's magic inability to adjust to civilian life. The staged reading is being directed by Don Irwin of Crossroads.

Jan Barry, a Vietnam veteran, poet and journalist from the *Morristown Daily Record*, will be the featured speaker. He will be joined by the following panelists: Dr. Ernest Dunn, Associate Professor of African Languages at Livingston College; Dr. William L. Ochi, Professor of History at Rutgers University; and stage director Paula Ray Pierce (Mrs. Jan Barry).

The audience will be invited to participate in a discussion with the panelists.

Admission is free. Seats may be reserved by calling the George Street Playhouse box office at (201) 246-7717. Tuesdays through Sundays from noon to 8:00 p.m.

## Rex Goreleigh

**Continued From Page 3**

always standing very, very precise like he was on parade. This was the first uniform he had ever had, and he kept it well creased. And, so I titled it *Uniform on Parade*. The Times critic stated further, "no, there was a faint crease." However, as I remember that passing very vividly now, it was anything but a faint crease. That was the last line in the review. The hotel where I was working published a magazine and I was subsequently in that. And from then on I became known among the Blacks who painted. Even with this, I was still shy of associating with the major Black artists. I suppose it was because I did not socialize with any of them because I had to work all of the time. Secondly, I knew that I had not gone to art school long enough to get any recognition. But anyhow, it did give me enough insight to continue my art work.

In 1930 the WPA (Working Peoples of America, a federal program) came along. In the WPA Arts Project, I wanted to be a muralist. My thoughts were based on the works I had done when I was about 13 or 14 in grammar school before I graduated. I used to draw a picture each year on the blackboard in color chalk. This was an honor because none of the children over used color chalk, that was only for the teacher to use. Now the teachers were not art teachers, but they would give me the latitude to draw pictures on the board as something of a lesson, but it would be in black and white. Then at Chelmsford one of them asked me to do a picture on the board in colored chalk. At that time she had mentioned the word mural, but it didn't mean anything to me. So I drew this picture, and in the following years I drew pictures not only at Chelmsford, but also at Thanksgiving and Christmas. I had a different picture each time for the two years that I did the series. I never copied anything. I made up the whole series in my mind. Later I began to read about art, and especially about muralists. The more I read, the more I realized I wanted to be a muralist. So during the WPA, I indicated that I wanted to be on the New York project because they had mural painters, easel painters and instructors. One of the nicest things about the WPA Arts Project was the fact that this was the first time that Blacks and whites worked together on a project.

We were assigned to work at a high school on W. 18th Street in New York, and our project was to illustrate the art through the ages, from the cave people

to the craftsmen, and to include anyone who painted from all of the different countries. I recall doing a sketch on my assigned space, a door. I had to do three figures dealing with the religious period on this gothic door. I believe the work is still there. We had to do the dining area and a recreation room as well.

My career as a muralist was interrupted about 3 or 4 days after we were at the high school. One of the supervisors came in and stated that they were looking for an artist to go to Harlem. A child neighborhood center there was closing because the teacher had taken it and had not been replaced. The supervisor asked for volunteers to go there, but no one volunteered and so she kept looking at me. Finally, she said, Rex Goreleigh, why don't you go up there? I replied that I wanted to stay and continue my work on the mural. She answered that she thought I would enjoy it because it was working with children, and that I seemed to be a person who would get along well with children or adults, and could teach them how to work. She told me that I would be through working there as soon as the teacher got well, and I could return to my place doing the murals. So I agreed. I went to the Utopia House on 127th Street. The House was chaotic. There seemed to be no direction or order. No one knew what he or she was supposed to be doing. The children were there all day from morning until their parents got off which was somewhere 9 p.m. The director was well educated but a bit confused, and some of the older children wouldn't obey her at all. I soon learned that the teacher who had been there was not coming back, and although I was only to be there for two or three days, I later learned that I had to stay. It was given the option to leave. However, I was told that if I stayed I could do murals at the Utopia House, and that I could teach the children how to do murals. I thought this would be a good experience, so I decided

to stay. I was there for a good year, and within that time, we had order and an additional 18 workers from the WPA.

There was one boy in particular, Marshall — I will never forget his name — that remains in my mind. Marshall was the destructive one. One day we were downstairs talking and I said, Marshall, I would like for you to come upstairs and help me to move some furniture in my room for drawing, and he reluctantly said okay. So he went and started to move things and to look at the art work I had done. Finally, he said, Mr. Goreleigh, you want to give me a sketch, you want to do me? I told him that was a fine idea and I made a sketch of him. Well, I had won Marshall over. He suddenly became orderly. I wrote a play about the life of Tanner, a Black artist. I drew the scenery and had the children paint it, this gave me the opportunity to do some of the paintings. I wanted to do. I got Marshall to play the role of Tanner. The girls in the school made the costumes, and the boys did the electrical work. We were supposed to do the show only once, but it played for four days. I felt very good about it, and, I must say it was successful.

About the same time my social life had become more active. I was at a party in Greenwich Village with other artists although only two of us were Black. There I met this couple. The man asked the artists, who basically worked for the WPA, what we would do if we had some money.

He wanted to know how we would get along. What we would paint. Most of them were not concerned about studying. However, I said that I would go to Europe to study. He asked me why. I stated that I had met a lot of artists from Europe, and it would be nice to study in Paris. I also knew people in Germany and Finland, and thought that I could develop my art by studying there as well. I was asked to stay and talk to the couple after the party. Later, they came to my studio

and purchased about \$1500 worth of paintings. The rest of the items I gave to my landlord for rent, and I got my things together and left for Paris. One sad note about this story, I cannot recall the name of the couple.

Part II of this series will take the reader abroad with Mr. Goreleigh, and will deal with his experiences on an art student, and on artistic return to America; and, his quest for and final recognition as a major Black artist.

Deborah L. Stapleton, a partner in GSA (Gibson & Stapleton Associates), an

arts management consulting firm, received her arts training at Kentucky State College, Indiana University, and the Negro Ensemble Company. She has directed several shows; and, has worked at the New Jersey State Council on the Arts. Presently, she serves as a member of the Flatbush Arts Council, and, spends much of her time working with AUDELCO (the Audience Development Committee). This year she will complete her MFA in Arts Administration at Brooklyn College.

## Community News

**Continued From Page 4**

with their members on legislative issues. The effectiveness of such organizations to communicate with members would be made more difficult by the paperwork requirements in the proposed rules.

And not only must detailed records be kept, but such organizations also must furnish their members with statements showing what percentage of total expenditures during the calendar year are for lobbying or political purposes. Both of these requirements greatly increase an organization's paperwork, thus imposing not only additional costs, but also requiring the expenditure of unnecessary time and effort.

Our government should encourage rather than discourage individual citizen participation in the political process. And reformers, who cannot be held accountable to the nation's citizens, should not be allowed to impose regulations which carry the full weight of law without

some check on their power.

The Reagan Administration has pledged itself to reform citizens' from unnecessary regulatory burdens and may decide not to issue the proposed regulations. However, permanent regulatory reform, which would allow Congress to overturn rules which do not reflect the best interests of the American people and require rulemakers to perform an analysis of the costs and benefits of proposed regulations, is crucially needed to preserve the precious freedoms of all Americans.

Submitted by:

Thomas J. Donohue is President of Citizen's Choice, a citizens-action organization in Washington, D.C.

Citizen's Choice welcomes membership from individuals committed to slowing government's growth and control over their lives.



# Hinton Battle, Jr.- Dialogue with a Dancer

By Ed Fleming

He was born in a small German town in 1956, this fellow was a sergeant in the armed forces, and raised in Washington, D.C. In between those two stops the family resided briefly in the state of Kansas. Hinton credits his mother with having gotten him started in dance. Wanting to be a dancer at one point herself, she decided, (out of five children) to raise her eldest son and eldest daughter in dance class. And dance he did! This remarkable young man went on to make his Broadway debut at age 16 originating the role of the Scarecrow in "The Wiz." Recently seen in the Broadway and national companies of "Dancin'," he has also appeared as soloist with the Chicago Theatre of Ensemble and guest artist with the Chicago Lyric Opera. Hinton Battle is currently doing some delightful footwork in the Broadway tribute to Duke Ellington "Sophisticated Ladies." The following is but a brief biographical sketch of a talented individual and artist. In a short span of time he has certainly covered a lot of ground. In our succinct dialogue on March 16, 1981, Hinton and I covered the following:

Q. How did you prepare for your role as the Scarecrow in "The Wiz"?

A. "That was hard because it was a combination of dance and pantomime. What you try to do is to mix them, to combine them. I started out with almost a cartoon character type of thing basically. I mean a scarecrow is so unreal. With that role I sorta just let my imagination go with what I thought a scarecrow should be like. What scarecrows like, straw really is very stiff. Put together I really couldn't bend that much. I thought with the weight of a body it would just fall down a lot. Then I started doing things like that and building the character from there."

Q. How do you feel about "Sophisticated Ladies"?

A. It's great! Sometimes you do shows that you really don't particularly care for doing, but I really enjoy that!

Q. Does the show's lack of a book hinder it in any degree?

A. Not at all. I feel like peo-

ple are entertained whether the book was there or not. That's really the main purpose of it: entertainment. And this is definitely entertainment!"

Q. Of the various dance forms which do you find the most difficult to master?

A. "I think it would be ballet. Ballet is the hardest I think for technique. It's something that you have to study for years. I studied intensely for 6 years-3 classes a day-6 days a week. It's not really that easy to master. Ballet is a straight and rigid. You have to relax yourself to let your muscles loose for tap, or, for jazz to relax so you're not so rigid. It's having fun, not saying ballet's not fun!"

Q. Do you intend to choreograph in the future?

A. "Yeah. To be like, yeah, I've choreographed some ballets for companies, not many of them. I did one for the Capital Ballet in Washington and the Chicago Opera Ballet. Oh yeah, I'd like to I really would."

Q. Mayor Marion Barry of Washington, D.C. recently designated February 2 Hinton Battle Day in that city. How did that make you feel?

A. "Real good! I couldn't believe it! I was in Washington at a reception given for me. I was surprised. At the reception the mayor comes up to me and gives me this proclamation proclaiming that being my day. God, try one day! What do you do on it?"

Q. What would be your advice to someone interested in pursuing a career in dance?

A. "I would tell them to find a good ballet school and go to it. Find out the classes and go to it, and really be serious about it. If you say you're going to do something, then do it. Don't half-step. Once you get the technique in ballet, then you go on and do other things like, tap, and modern. Keep yourself rounded. Try not to limit yourself. Stay as broad as you can."

By the way, Hinton Battle studied at the Jones and Haywood School of Ballet in Washington, D.C. and the School of American Ballet in New York. Cecilia wishes him continued success in the future.



## Frank Silvera Workshop To Honor Billie Allen

The new audience and grants committee of the Frank Silvera writers' workshop has "A Clear Mandate" ahead to unite the urgently needed hands to "Fill the Gap" in the workshop's high-powered program '80-'81. Several plans are under consideration. High on the list is a special benefit tribute honoring founding member of the FSWW board, the

fabulous one and only Ms. Billie Allen (and most recently, the Mrs. Luther Henderson). Billie, who guided and directed the original FSWW's senior-director project of A. Marcus Humphreys' Play, "Incant Black" in the 1978-79 season, has over the years, devoted immeasurably to the growth, "Care and Feeding" of many theatres (The Arnes

Theatre Rep., etc.) as well as the Frank Silvera Theatre Workshop.

We all love Billie, who is now directing and developing new projects and is planning to travel with her new spouse. The N.A.G. committee is planning a date in late May. In addition, the 125th St. Theatre and Dance Group is planning some joint fund raising efforts for mutual support and survival of the Harlem Based Arts Organizations.

As an invaluable asset to the community, this workshop needs support in continuing its important work. Located at 317 West 125th Street/New York, N.Y. 10027/Third Floor

# The Theater Of Universal Images' Cable Television Training Program

The Theater of Universal Images' Cable Television Training Program was established to provide unemployed residents of Newark, Union County and Essex County, New Jersey with the proper training required to develop the skills that are vital to securing employment in the rapidly growing cable industry.

The Program is operated by TUI in conjunction with the Private Industry Councils of Newark, Essex County and Union County. Assistance and support have also been provided by the Connection Communications Corporation (CCC) the operator of the Newark CATV system and Suburban Cablevision the State's largest multiple system operator (MSO) in New Jersey. CCC and Suburban Cablevision encouraged TUI in the establishment of a cable television training school because of the need for trained cable personnel and a desire to involve all segments of the community in the industry. Both companies were aware of the TUI's previous experience in media production and training. Mr. Clarence C. Liley, Director of the program is trustee of TUI and was also a co-founder of CCC. He is the school's liaison with the private sector.

The program began operating in December of 1980. Its first class will graduate in April. The forty-three program participants are being trained to become cable installers, line engineers and novice cable system technicians. A second program designed to train students in studio production and control room technology and engineering will begin in late March.

All students enrolled in the current program are channeled through one of the Private Industry Councils, but must meet the requirements of the Cable School as well. The breakdown of enrollment shows twenty students from Newark, ten from Essex County and thirteen from Union County.

The CATV Curriculum emphasizes hands on activity for its students as a vital part of training. In addition to classroom and simulated job experience, students have been given field experience at Elizabeth Cable Television, Cross County Cable Television, A.M. Cable TV Industries,



**Above left to right are: Michael Huelensbeck of Union County, James McLendon of Newark; and A. Qahhaari Ibn Raafi A.Q. of Essex County. All of whom are participants in the TUI Cable School in Newark.**

R T Cable Company, CCC and Suburban Cablevision. This field exposure has enabled the students to apply what they have learned in the program to actual job situations which better prepares them for the job market.

Students have also helped design cable installations for a new apartment building; and several students now supervise the pre-wiring of cable television service into an apartment complex currently under construction in Newark, as part of their field exposure.

## Why A CATV Program?

The Cable television industry has grown tremendously in New Jersey during the last few years. Newark recently awarded its cable television franchise to Connection Communications Corporation, a minority owned firm, which plans to

build the \$9.5 million system during 1991 and 92. Suburban Cablevision, which only began in 1975, is now franchised in 41 municipalities and has continued need for trained personnel.

These are only two of the many companies directly or indirectly involved in the cable industry that have sprung up to fulfill a growing demand for cable television by the public. New Companies And/Or Growing Companies Mean Jobs, But Only For Those Who Have The Necessary Skills!!!

## Training

Training at TUI involves a variety of educational techniques and methods to insure a positive, novel and motivating experience. Students receive lecture presentations that provide knowledge basic to the

subject seen on skills to be attained, followed by precision sessions where the skills and subject matter are reviewed and practiced in a controlled learning environment. Skills are also reinforced through self and group critique activities.

Another very important component of the training is concentration on field exposure. This exposure gives the students the opportunity to use the skills learned during the training in a job situation enabling them to experience what the cable television world is like.

Some of the subject areas covered during the current program include:

1. Introduction to CATV.
2. TV System Fundamentals.
3. TV Picture Analysis.
4. Tuning TV Sets.
5. Antenna Size.
6. Head-end Operation.
7. Distribution System.
8. Subscription Drop.
9. Pole Climbing.
10. System Construction.
11. Installation Testing.
12. House Drop.
13. Basic Electronics.
14. Customer Relations.

Students have the added advantage of training labs provided by New Jersey Bell, Public Service Electric & Gas, The New Jersey Cable Television Association and the Society of Cable Television Engineers. Classes are held six hours per day, five days a week.

Students are required to maintain a B average and were tested extensively for math, reading and electronic aptitude prior to acceptance in the program. Upon the successful completion of instruction, a certificate will be awarded by the National Cable Television Institute who assisted in the design of the program curriculum, and provided much of the training materials.

## Facilities

The school's training is principally conducted at 21 Spring Street, Newark, New Jersey. The facility was formerly used by New Jersey Bell Telephone as a pilot training school. The site has many features that provide for skills training, including utility poles, apartment and house frames, cable and strand, as well as extensive classroom space.

The TUI studio facility is also utilized for classroom space, guest lectures, film and video presentations, as well as after hour review sessions.

## Faculty

The program faculty has a wealth of experience in the CATV industry.

Mr. Susopon V. Bose, who is the training consultant, is a graduate engineer with more than ten years of experience in every facet of cable television. He currently serves as the Chief Engineer for CCC and is Vice-President of Engineering for Smith, Cooper Associates where he is in charge of the design and construction of two-way interactive cable television systems, including head-end and earth station facilities, for several systems including Alexandria, Virginia and Suburban Chicago. He was formerly Director of Engineering for the Office of Cable Television, Department of Public Utilities.

Mr. Robert LaRocca, Training Director, has designed and installed video systems at the World University in Puerto Rico, Trenton High School, Fairwood High School, Hoffman LaRoche, Roosevelt Hospital and Sonoma Hall University. He also helped to organize Videotronics in 1968 where he was in charge of engineering and operations. He also specialized in the design of apartment (home run) cable installations for Videotronics.

Richard Barry, Instructor, has been a lineman, splicer and foreman for Suburban Cablevision and Telemedia of Key West Florida. Most recently he has served as a subcontractor of cable television installation for Videotronics, R T Cable and North Bergen Cable, Inc.

Robert Moels, Instructor/Consultant in CATV theory and electronics is a professor of electrical engineering at the New Jersey Institute of Technology. He holds a Bachelor of Science degree and Master of Science degree in electrical engineering.

Guest lecturers have included staff personnel from New Jersey Bell, Suburban Cablevision, Connection Communications Cable, Elizabeth Cable System, Cross County Cable and cable installation firms such as R T Cable and various other contractors.

For further information on the program or availability of graduates, contact Mr. Clarence C. Liley, Program Director of the school at (201) 596-0607.



## The Apollo - It Was Just Like Magic

By Edward Lloyd Fleming

Do you remember the Howard Theatre in Washington, D.C.? How about the Rego, Theatres of Barton and Chicago? Or the RKO and Orpheum Theatres in New York? If you remember some or all of these hot spots of black entertainment, then you will surely recall New York City's famed Apollo. "The Apollo: It Was Just Like Magic" is the title of an entertaining new musical which recently enjoyed a very successful, but all too brief, run at the Richard Allen Center for Culture and Art located on West 62nd Street in New York City. While the large and recent-laden cast lovingly brought back precious memories of a bygone era, they also gave one the feeling of being in a front-row seat at a leading-room live Apollo performance. Music, dance and mime combined in a sophisticated, tried-and-true movement, and memorable characterizations. It even contained a condensed version of

that magical scene of the Apollo known as "Amateur Night" which, by the way, is the title to the show's rousing opening number. The book and lyrics for this refreshing new work are by the creative trio of George Faison, Timothy Greenbreed, and David Langston Sneyet. Mr. Faison also influenced the production with his copious choreography and dynamic direction. Likewise, Mr. Greenbreed has added an ample supply of vibrantly absorbing original music.

Imagine if you will, being in the audience waiting for the show to take place on the stage of that hallowed landmark in Harlem history. Suddenly the house lights dim.

A hush filled with heightened anticipation permeates through the crowd. And presto! Just like magic, IT'S SHOWTIME. AT THE APOLLO! And what a show this was. One great act after another. The parade of

Apollo alumni included Bessie Smith, Josephine Baker, Dinah Washington, Rosetta Tharpe, Sam Cooke, Ike & Tina Turner, and, of course, the great old M.C. of the "Amateur Night" contests, Puerto Rican Joe. This was only a beginning, however. The second act went on to highlight a "Motown Revue" featuring such artists as the Temptations, The Supremes, Stevie Wonder, and Gladys Knight and the Pips. The cast members who doubled, and in some instances tripled, on these portrayals kept the show impressively alive and moving.

Central to the storyline is the character of Joe, that symphonic jockey, DJ, and host. Mamma Mabrey, Cance Taylor, you might remember her as the liberator, succeeded in the time-honored role. In the Black and white musical, Joe is portrayed by the new Harlem society to the audience, he split emerged, anything a bag from which she would proceed to

pull forth a jar of Vicki's vapor rub and admonish the audience with a taste of the Moms cutting corner. "You all remember this, I used to rub you down with it, you're white, it now!" With the aid of her magic dust she continued to weave the plot through to its conclusion. Simply stated, the spirit of Moms had come back to set the record straight and to fight a few wrongs in the process.

"The Apollo-It Was Just Like Magic" not only gave a glimpse at some of the enormous talent that appeared on its stage, but gave insight into the attitudes that prevailed offstage as well, thus giving the message that artists are human beings too. Moms Mabrey went on to weave a tapestry of a time when the creative's brush of a performing artist came generated from within, quite unlike the new commercial, age displayed by the recipients of the "Amateur Night" trophy, a group calling themselves "The

Punkatankists!" In a fusion of energy, Ronald Smokey Stevens, Shirley Black Brown, Danny Strayhorn, and Carl Weaver made their come-on dance, all's blowing sounds of smoke wafting them and colossal sequined capes trailing behind. By the way, the sparkling costumes for his spectacular show were designed by Bernard Robinson. Other tremendously gratifying performance were given by Leonore Mills, Esther Marrow, Peggie Blue, Morgan Freeman, and Oscar S. John, and without failings, also featured the versatile talents of Tim Parker, Deborah, and George Marshall. Pam, N. Lashia, Markerson, Kiki, Shunika, and Ruth Ann Davis. Apollo alumni and Suzanne Douglas. To those who might have missed this one, a very personal note, I'll spare you to see it again. "The Apollo-It Was Just Like Magic" will really be working it home again in the not too distant future, for one, are looking forward to it.



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# "What's Going On..."

## DANCE

The Brooklyn Academy of Music in cooperation with Con Edison invites you to attend a reception in honor of DANCEAFRICA 81, the first national festival of African American dance companies on Thursday, April 2, at 5:30-7:30 P.M. at the Bargemusic, Ltd., Brooklyn.

At that time Brooklyn's Borough President, Howard Coslow, will preside. April is DANCEAFRICA MONTH and will present a citation to Cos Edson for its involvement in the Brooklyn Community and for its major contributions to the Festival over the past two years.

DANCEAFRICA 81, now in its fourth season, will introduce four new companies from four U.S. cities to our New York audience. They will be joined by our New York companies to create the First National Festival of African American Dance Companies. This three-day celebration, April 24, 25 and 26 will feature companies from Boston, Chicago, Philadelphia and Washington, D.C., the Chuck Davis Dance Company, Charles Moore's Theatre, the International African American Ballet and the Jaki Theatre.

## MUSICAL

The New York Public Library's Harlem Branch (9 West 124th Street) will present a religious musical entitled, "The Man From Nazareth" on Thursday, April 2, at 6:30 p.m. The play was written by Professor Edward Bostner, internationally known composer, music director and vocal specialist. His works include more than 350 choral spirituals for church worship, numerous television plays as well as books on music self-study and African history.

## LECTURES

Fripiu Luciana, NBC news reporter and former member of the popular blues group "The Last Poets" will recite some of his poetry and speak of his experiences as a journalist on Sunday, March 29th at 2:00 p.m. in the East Orange Room of The East Orange Public Library, 21 So. Arlington, East Orange. For further information contact: Mrs. Brenda Coffey (201) 266-5626.

## ART

Valerie Maynard, a sculptor who is well known for her use of Black themes, will be giving a slide lecture on Wednesday, April 1 at 4:00 p.m. at the Art Department, Rutgers-Newark. The talk will be held in the Art Department, Room 518, Fifth Floor, Bradley Hall, the corner of Warren and High Streets. Public parking is available across from Bradley Hall on High Street. The talk is free and the public is cordially invited. Ms. Maynard taught from 1968-1972 at the Studio Museum in Harlem and from 1972-1975 at Howard University. She has recently finished two commissions for the City of Baltimore. She had a one-woman exhibition in 1979 at the Sweden National Museum. For further information, Call Judith K. Bradley, Chair, Art Department (201) 648-6600.

"TIBET: A Lost World," an exhibition of over 225 works representing Tibetan art, crafts and objects of everyday life, will be exhibited at the Newark Museum from March 26, 1981 through January, 1982. This monumental exhibition consists of works representing Tibetan secular arts as well as the Buddhist arts used in monasteries and temples. The Newark Museum's collection of Tibetan art is considered by many scholars to be the best in the United States and one of the most distinguished in the world. A free gallery talk about the current exhibition by Valérie Reynolds, Curator of the Oriental Collections, is scheduled for Sunday, April 5, at 2:30 p.m.

## CONCERTS

In celebration of "Jazz Week" in Newark, N.J., Rutgers University/Livingston presents tenor saxophonist, Harold Ashby in concert. Ashby's chief influences were Ben Webster and Charlie Parker. In 1963, he took over Webster's tenor chair in the Ellington orchestra, remaining one of its leading solo voices until Ellington's death in 1974. Ashby will appear April 7, 8 p.m. at the Lucy Stone Hall Auditorium. Admission is free.

## THEATER

"The Secret Place" by Garrett Morris will be performed at the Levin Theatre, Rutgers University, Douglass Campus, George

Street in New Brunswick. The play is directed by Avery Brooks and will run from March 27 through April 5. Further information: Call (201) 932-9892.

Black Spectrum Theatre Co. will be presenting a new production entitled "Black Love". This two-act drama deals with various types of relationships in today's society. "Black Love" was written by the BISTC and is directed by Carl C. The theatre is located at 205-21 Linden Blvd., St. Albans, Queens, N.Y. Call (212) 527-0836 for details.

For the fourth and final entry in its 1980-81 Ethnic Heritage Series, the Henry Street Settlement's New Federal Theatre will present David Henry Hwang's new play "The Dance and The Railroad." Performances are scheduled for April 4, 5, 11 and 12 at 3 p.m. Admission is \$2.00 for adults and 50 cents for children. Call (212) 598-0400 for ticket information.

## FILM

Filmmaker William Greaves was the recipient of an "honorarium" by French audiences during the Festival of Black Independent American Cinema

1970-1980 held recently in Paris. Six of the 40 films shown were produced by Greaves, who took part in discussions following each screening.

## FESTIVAL

The Chancel Choir of St. Mark's United Methodist Church of Montclair will present a "Festival of Black Spirituality and Forms" on April 5 at the church, Elm and Fulton Sts.

## RADIO

On April 1 at 7:30 p.m., WBCO will present a half-hour interview with Dizzy Gillespie to which he will share his life as a musician from his Chicago, South Carolina days to his involvement with modern and Afro-Caribbean music, his travels and his thoughts about the future of jazz.

## HISTORICAL RECORDS

The Voluminous records of the National Council of Negro Women, 1935-1960 are now open to researchers. The

records contain the correspondence of founder Mary McLeod Bethune, photographs, publications relating to civil rights, women's concerns, education, employment, housing and health care. Contact Linda Henry, Archivist, National Archives for Black Women's History, 1318 Mount Ave., NW, Washington, D.C. 20006

## WORKSHOP

A family workshop on Slavery—Our African Heritage will be conducted at The New York Public Library's Hamilton Grange Branch, 503 West 145th Street on Tuesday, March 31, at 6:30 p.m. The workshop coordinators are Angelita Anderson, a Barnard College Student, and Michelle Johnson and Kim Isaac, both students at New York University. The program is part of a series presented by Epitaph Tau Chapter, Delta Sigma Theta, Inc.

For inclusion in "What's Going On," forward correspondence, to: Editor, GRAPHIC, 28 Emerson Street, East Orange, N.J. 07018

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## Newark's Symphony Hall Undergoing Facelift

Symphony Hall, the city-owned performing arts center at 1020 Broad St., has undergone a facelift, and is awaiting further improvements.

Grants from the federally funded Safe and Clean Neighborhoods Programs made the improvements possible — everything from painting to cleaning, from repairs to replacements.

Wayne Braffman, Symphony Hall's director, said the Mayor's Office of Planning and Community Development has filed an application with the U.S. Economic Development Administration for a \$300,000 Energy Retrofit Grant.

"With the grant," said Braffman, "we hope to overhaul the heating and cooling systems in the building, install new regas on stage, and replace the carpet."

The new heating system alone should save the city about \$30,000 to \$40,000 a year in oil bills.

The theater already received two Safe and Clean Neighborhoods grants, one for \$240,000 in 1980 and one for \$118,020 in 1979.

The 1980 Safe and Clean Neighborhoods grant is responsible for construction of the small park at 1012 to 1016 Broad St., just north of Symphony Hall. Braffman said the park will be used for picnics and summer concerts.

The 1980 grant also paid for the cleaning and restoration of the main entrance walls. This was the first time such work had been done since the building was built in 1925.

All of the interior work done at Symphony Hall was accomplished by city employees through the Venture in Community Improvement program, a national demonstration painting apprenticeship project funded through the Department of Labor.

Private contractors completed the exterior work, the construction of the park, and the painting of British Oak trees in front of Symphony Hall and in the park.

The 14 Venture workers restored and painted the passageway on the right and left side of the orchestra pit, the balcony, the dress circle lobby, the dressing rooms, and the gold leaf on the lobby's ceiling. They hung wallpaper and did stucco work in the halls and

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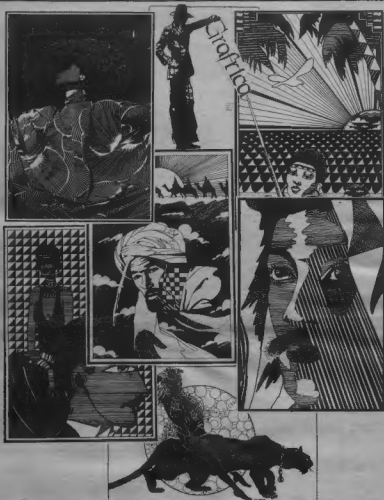
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Although the work will not be done until warmer weather, the 1980 grant has provided for the roof over the office portion of Symphony Hall to be replaced. The 1980 grant is also responsible for the new roof that has been put on 1016 Broad St., (the small section adjacent to Symphony Hall which will soon house a theater), and a special water proof roof that has replaced the Hall's lower roof.

The grant from the Victoria Foundation allowed improvements to be made to the Hall's lighting system with the purchase of two spotlights, a modern lighting control panel, and 90 light fixtures for the stage, said Braffman.

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